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he has meticulously threshed Old English poems, garnering the words related to the theory or practice of Christianity, and then he has classified these findings under subject-headings, such as: patriarchs, prophets, apostles, martyrs, and saints; ecclesiastical offices; church buildings; church festivals; the terminology of Christian worship and dogmatics; names for the deity, angels, and devils; etc.

Because this garnering and classifying have been done thoroughly, the monograph is valuable. Its main fault is a result of this virtue, for, in the desire to show the relation existing between the Old English word and its predecessor in the Vulgate, in the Greek, or even, as in the case of the word for 'clergy', in the Hebrew, the author in some few places has gone so far afield that the information becomes irrelevant. On this account his discoveries are smothered sometimes by comparatively unimportant matter. His comparison of the Old English words with their Old High German and Old Norse relatives is more helpful, although in this regard it seems strange that he did not select Old Saxon instead of Old High German, inasmuch as this language is more closely akin to Old English; and also Gothic instead of Old Norse, as Gothic contains the first Germanic Christian vocabulary. The ON and the OHG forms, however, make it an easy matter to compare the findings with those of Raumer and Kahle.

Some portions are especially useful, such as the paragraphs on the names of the Deity, especially those about *Wyrd*. The word-list on page 132 ff., composed of exclusively religious terms, and the paragraph on page 137, showing the distribution of these words among Old English poems, summarize much of the research work done by the author. The index serves as a dictionary of the Christian words in Old English poetry.

Thorough, but unimaginative, the monograph is a scholarly appendix to Grein's *Sprachschatz*. LAWRENCE FAUCETT.

SHAM. By Frank G. Tompkins. Cincinnati: Stewart & Kidd Company. 1920. Pp. 31.

This social satire in one act has several clever lines and develops an amusing situation. Unfortunately, the author's

dramatic instinct, which is apparent enough, yields often to his desire to be merely flippant.

DERELICTS: An Account of Ships Lost at Sea in General Commercial Traffic, and a Brief History of Blockade Runners along the North Carolina Coast, 1861-1865. By James Sprunt. Wilmington, N. C. 1920. Pp. 304.

Although well printed and handsomely bound, this book is too inorganic in form and heterogeneous in contents to merit the kind and amount of praise that was bestowed on the author's *Chronicles of the Cape Fear River*. Nevertheless, the section devoted to stories of Blockade Runners has historical and romantic value and might well be reprinted as a separate pamphlet. And perhaps another interesting reprint might be made of the material relating to Confederate Fighting Captains of the Sea.

The last story in the book, "The *Lilian's* Last Successful Run", is full of that better sort of chastened Southern sentiment that can manfully reveal a slave as a hero and the romantic love of an aristocratic young couple as sanctified by a black man's devotion.

T. P. B.

SONGS OF THE WIND ON A SOUTHERN SHORE. By George E. Merrick. Boston: The Four Seas Company. 1920. Pp. 79.

OUTDOORS AND IN. By Joshua Freeman Crowell. Boston: The Four Seas Company. 1920. Pp. xix, 199.

THE HOUSE OF LOVE. By Will D. Muse. Boston: The Cornhill Company. 1920. Pp. 92.

We regret to be unable to approve of any one of these three volumes of verse. All alike are without inspiration, without an authentic sense of beauty, and are, therefore, mere exercises in versification.

Mr. Merrick's lines seek to describe scenes and narrate emotional experiences having a Floridian setting. His diction is grandiloquent, his syntax involved, and his metrics and spelling often questionable. The only real attraction that the book possesses is found in the several colored plates reproduced from paintings made in Florida by Denman Fink.